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to attain a higher degree of skill than is required for the above process and wishes to give relief to a pattern he has already traced. This, of course, must be of a proper kind, so that it may be brought into relief not only by its outline, but also by its lights and shadows. To proceed, then: The brass, having had the outline of the pattern correctly traced upon it, must be removed from the cement block; to effect this it is sufficient, usually, to drive a broad, flat chisel between the metal and the cement until they are forced apart; or should the cement prove too tenacious, to heat the metal by means of the blow lamp, removing it while hot with a pair of pliers. Now flatten the cement on the block, as previously directed, and while it is cooling clean off all the cement adhering to the metal with a rag soaked in turpentine, slightly warming the plate again and again if the cement is very refractory, of course keeping the rag out of the way while using the lamp. During the tracing process it will occasionally happen that the worker is unable to finish the design at one sitting, and on returning to the work it may be found that the edges, through the expansion caused by the tracing, have turned up and become cockled, in which case, although the tracing can be completed while the metal is in this state, it must be set right by gently flattening it with a mallet upon a smooth wooden block before the raising is commenced. (To avoid this inconvenience, when the work has to be left for a time, turn the brass face downward upon the table, laying a piece of paper beneath it, and place a weight on the block.) When the metal and the cement block are quite flat, warm both slightly, and put the former, with its outlined side underneath, on the cement, pressing it all over until every part is attached in the same manner as when it was being prepared for tracing. If the work is large, start at once, without waiting for the cooling of the cement, to raise those portions that are to stand up in relief, by hammering them into the cement by means of the largest raising tools that can be conveniently used; commencing at the points to be in greatest relief, and working outward toward the edges, holding each tool much in the same manner as when tracing, but more perpendicularly, and slipping it slowly along by means of the second finger without lifting the tool off the metal. The sinking (which is of course really the raising when finished) should not be attempted all at once, but by stages, giving a slight depth all over the pattern first, and then going over it again and still further deepening it where required, until the whole looks like a mould of the work it is desired to produce. In raising, as in all the rest of the work, proceed slowly, endeavoring to foresee the effect the hollows will produce when seen as raised lumps on the front side, so that no very egregious mistakes may be made which would be difficult afterward to correct. To produce mere lumps would be easy enough, but certainly not repoussé work; for the objects raised must in every case have the true shape and form of those they imitate, rendered somewhat conventionally in bas-relief. However, to sink a given space, even a simple hollow, smoothly and entirely without bruises will require not a little practice; so that for some time all complicated modellings should be avoided and only simple forms attempted, such as a cherry or a plum, with its leaves. For those who can, it is a good plan to mould the most difficult portions in wax and then to copy the modelling, bearing in mind that the highest points in the model should be those that are to be sunk deepest on the side now being worked, and that those of less relief should be proportionately less in depth. As the work has once more to be turned over and again worked on its front side, it is not necessary to add every detail at this stage; all that need be aimed at is a generally correct shaping in mass. Still, it should be noted that an inexperienced hand can do very little on the front side to raise any parts that have been allowed to remain below their proper level; so that the work should be carefully examined in detail, in order that such portions may be put in before the plate is removed from the block previous to turning it over, or it will have to be attached again. It is hardly possible to point out particular tools in general hints like these, but on reaching the detailed instructions for the designs which it is our intention to give, the specific tool for each purpose will be indicated. However, for raising large, smooth surfaces, as a plum, for instance, the brass tool No. 7 is the best, and for smaller surfaces, according as they are to be flat or bombé, Nos. 4, 35, 27, 37, 3, 31, 34 are most likely to be useful. Two

details of working it will be as well to mention here, though should they occur in the designs to follow hereafter they will be again touched upon. The one is that when very large portions—as large, say, as three inches across either way—have to be raised, it is best, after the outlining has been done and before attaching the metal to the block, to lay it face downward on the sand-bag, and then to beat it with the mallet roughly into shape, afterward fixing it to the block and completing the process, as before explained. The second is that when leaves or other similar objects rise suddenly from the background, a strong line must be traced, after the raising has been effected, just inside the raised line caused by the front outlining. This should be done with a thick or blunt tool, such as 14, 15, or 17, and then softened into the general body of the relief with tool No. 37. The centre veins of leaves may frequently be done in this way, but when so done they must not be worked on the front. To obtain good effects in repoussé, it is not at all necessary, as is sometimes supposed, to resort to high relief. It is more difficult to model correctly and to maintain the due proportion between the several parts in low than in high relief. Sometimes on removing the metal from the block when the raising has been completed the amount of relief appears much less than it was thought to be when seen from the back; but this, unless the design demands high relief, need not cause disappointment, provided only all is in due proportion; for by the finishing yet to be described the height may be much enhanced and all the desired effect secured.

W. E. J. GAWTHORP.

Art Needlework.

HINTS FOR EMBROIDERY.

IV.—GOLD AND SILVER.

EMBROIDERY, in gold and silver only, is now extensively used, and finished works of exquisite design are shown in some of the leading stores. These are mostly executed on very pale grounds, either cream

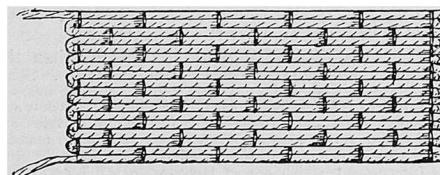


FIG. 1.

color or artistic shades of pink, blue, green or lavender. The material must be rich art satin or silk. Sometimes a handsome brocade is brought into requisition, the

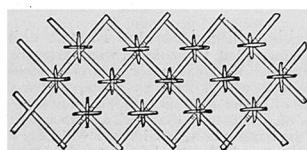


FIG. 2.

design being emphasized in gold, parts of it merely outlined and the rest put in solidly, according to the requirements of the pattern and the taste of the worker.

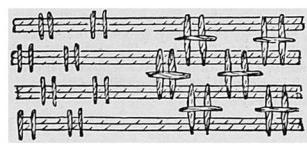
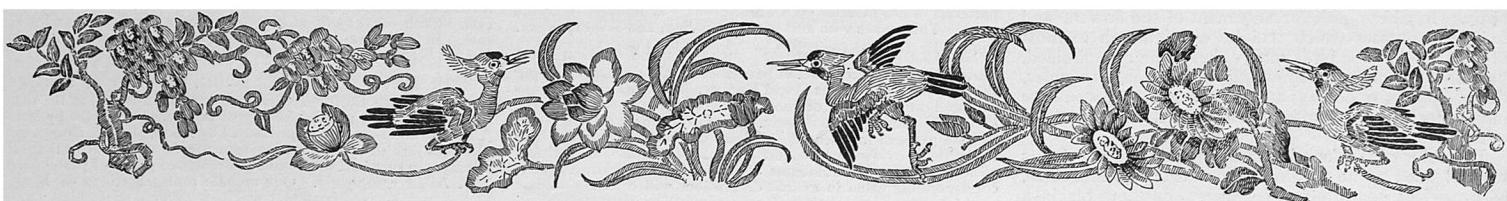


FIG. 3.

These decorative embroideries are applied to many purposes. When used for portières or curtains they

are very handsome, but to work in this style for such large pieces would be a considerable undertaking. It is also employed largely for lambrequins, easel scarfs, piano scarfs, draperies over hanging pictures, screens, small table covers, lamp mats, and also for sofa pillows, when these latter are meant more for ornament than use. Gold embroidery should always be executed in a frame; it is almost impossible to avoid puckering the material, even with the simplest design, if the work is held in the hand. Almost all gold work is laid on the surface; indeed, the Japanese and Chinese gold threads, so largely used, are not adapted for drawing through the material. Moreover, it would not be advisable to add to the cost by wasting the gold on the wrong side; it is therefore fastened down on the front by various methods hereafter described. A word about the manner of stretching the material in a frame may be acceptable to some readers, since to start one's work properly is a very important factor toward ultimate success. For large pieces it is advisable to have a frame provided with its own stand. This is especially convenient, because it can be carried from place to place wherever a good light is to be found. As in painting so for embroidering, the best light is that which comes from left to right. The frame should always be furnished with a band of webbing tacked evenly along its edges on two opposite sides. To these bands the material is strongly and closely sewn. When this is done the frame is fitted together, and the two remaining sides are secured by means of string passed through the material at regular intervals, and over the bars of the frame. If not tight enough when all is completed, strain the fabric to be worked still more by moving farther apart the pegs that fasten the four bars together. Should the work be too long for the frame to contain it when stretched in its entirety, part of the material can be rolled around one of the bars to which the webbing is attached, after it has been sewn to it. But wadding must be placed between the bar and the satin to avoid marking and creasing the fabric. To move the work along release the sides secured by string, and roll the finished work on the opposite bar, taking similar precautions to avoid any marks or creases. It may be noted that for small pieces, such as a cushion, for instance, a hand frame, which can be rested against the back of a chair, will answer every purpose. The design can be traced on the material either before or after framing. One of the best and cleanest methods of transferring designs on light colored materials is by means of red transfer paper. But great care must be taken not to press the hand on any part covered by the red paper, except within the lines of a solid form, otherwise a red smear may be the result. All embroidery should be kept immaculately fresh and clean while it is being worked. To this end a piece of soft linen should be kept over every part, except just around the portion of the work in progress. We will next consider a few of the stitches mostly in use for flat gold work, and, be it remembered, they can all be introduced into one piece of work provided the design is fitted for such variety. I noticed such an one lately intended for a lambrequin. Its decoration consisted of fish of several kinds beautifully drawn in outline, and treated after the inimitable Japanese style of decoration. The Japanese conventional water lines and some of the fish were of gold, intermixed with silver, which gave a beautiful sheen. The fish were all worked in different styles, the gold threads being held down with gay colored silks of many different hues, which, reflecting on the gold, imparted an iridescent glow indescribably charming.

Perhaps the simplest stitch for close filling is the brick stitch shown in Fig. 1. It is worked by laying the gold thread in double lines and holding them down with silk sewn firmly over them at a direct right angle, the stitches being about half an inch apart. Care must be taken in every alternate row to place the stitches midway between those in the last row; this gives the brick-like appearance from whence the method derives its name. In order to keep the drawing of the forms perfect the outlines should first be carefully followed in every case with a double row of thread or a gold cord held down with much closer stitches, especially where there are any curves, then the filling is put in afterward. To obtain a shaded effect, instead of placing the fastening stitches at equal and alternate distances, keep them far apart for the lighter portions and for the darker bring them gradually closer in each row until the gold is almost hidden by them, when the effects of



shading is remarkably good. The diagram (Fig. 2) showing crossed diagonal lines held down at each intersection by a cross stitch is effective when worked, and fills the space quickly. Unless the thread is thick it will be better to use two placed side by side as already described. These lines must be first all placed in position and secured at either end with fine gold colored silk. For the cross stitches take some bright hued rather thick embroidery silk. The little dots are done in French knots with fine gold passing; they give a rich effect, but are not absolutely necessary to the design. A variety of this style of filling can be gained by making the pattern into squares instead of diamonds; for this secure the intersections as before, only use fine gold colored silk matching the thread so that it hardly shows. Next, in each alternate square work in colored embroidery silk a star made by a cross stitch the full size of the square, the silk being passed over the gold lines between the small cross fastenings; this star is in its turn held in position by a cross stitch of fine gold passing in the centre. It will not take much ingenuity to greatly vary the silk ornamentation on these squares and diamonds. Two more simple varieties of filling are shown in Fig. 3, and they again suggest in themselves many more. Good ideas for filling can be taken from diaper patterns and easily adapted. To work circles you must draw at equal distances within the circle lines like the spokes of a wheel, then having drawn the end of the gold thread through the centre and secured it firmly with a few stitches in fine gold silk, proceed to coil the gold thread round and round securing each row with stitches sufficiently close to keep the thread in position; for fruit especially this plan is excellent; it can be executed in oblong forms as easily as in circles. Gold embroidery in outline only is very effective if the lines are full enough and sufficiently spirited. For a sofa pillow in gold only on cream satin, there is a design on page 107 of the April, 1890, number of *The Art Amateur* that would be exquisite when enlarged to the proper dimensions. The light parts should be treated in outline only and the shaded parts filled in solidly with brick stitch. I mention this as the kind of conventional design suitable for gold embroidery, of which many more examples may be found in the back numbers of the magazine. I have only to add that Japanese or Chinese gold thread is better suited than any other for gold work; it is easy to turn and is very durable since it does not tarnish. Also I would suggest if the design be worked out solidly that the satin or silk be lined in order that the weight may not drag it. In this case the lining must first be stretched in the frame and the material sewn on to it afterward.

EMMA HAYWOOD.

CHINESE EMBROIDERY.

THE embroidered bands illustrated in the supplement this month are drawn from an antique garment doubtless worn centuries ago by some Chinese lady of fashion. In the finest and softest of floss silks, this beautiful design appears to be painted rather than worked upon the white satin which forms its foundation. No two birds or flowers in it are alike, and, though strictly adhering to that conventionality which lends such a charm to work of this description, the artist worker has evidently, while giving full play to his imagination, closely followed nature. It is impossible in a design of this kind, lacking colors, to give a description of it which will ensure an absolutely faithful reproduction of the original; but, broadly speaking, a pretty copy of it may be made by working all the larger flowers in at least four shades of rose color and the foliage in as many or more tones of rather blue green. The trunks of the trees upon which the birds are perched are in the original of a slate shade of gray, and for the birds no better way for satisfactorily working them out can be suggested than to copy the coloring from any well-printed set of chromo-lithographic illustrations of birds; those shown upon these needleworked strips are portrayed in brilliant tones of blue and green, scarlet, rose and white, the whole, however, being carefully arranged in such a manner as to fall in and harmonize with the flowers and foliage. The latter are principally worked in satin stitch, the shading being effected by the narrowness of the stitch and frequent change of the shade of color being used. The birds are executed in a combination of satin and feather stitch, the latter being used for the backs and breasts; and the eyes of all the birds are in black encircled with a line of pale orange silk, and one thread of the finest possible make of gold thread. The legs and feet of the birds, which are mostly red, are finished off by cross lines of black very finely worked over the red.

These designs, among other uses, will be found suitable for the embellishment of photograph and calendar frames, or they might be arranged for the borders for a portfolio cover, the centre being filled with a monogram worked in gold or colors to harmonize with the flowers and birds. By altering the arrangement of the flowers and foliage—a matter which will be easy enough to most of our readers—the birds may, either alone or combined, be made use of in ornamenting pincushions, reticules, duster-holders, or doilies; and, if enlarged, they would be most effective for a sofa cushion as well as a variety of other purposes.

The color of the foundation upon which the design is worked need by no means be confined to white, since, with perfect conformity to Chinese custom, black, a very deep shade of blue, or rich scarlet might be substituted for it, the precaution being taken, previous to com-

mencing the work, of throwing down upon the satin the silk thought of for working, when any discordance in the greens and pinks will at once betray themselves, and others may be readily substituted. Scarlet satin is a material of which in China garments are frequently made, and it is surprising how splendidly it lends itself as a background to a design carried out in rich and varied colors, some of the older examples of their description being absolutely charming, owing to the slightly yellow tone, attributable to the fading of the once brilliant red. Possibly it might be advisable to test a piece of red satin before lavishing time and patience upon it, as, owing unfortunately to the fugitive, chemical dyes that are now largely employed by manufacturers, shades of red are liable to assume when exposed to the sun a purplish tone totally dissimilar to the lovely faded, almost sunset-hue of old Chinese examples. Washing silks, which may now be obtained in absolutely fast colors, would be appropriate for working the design if applied to tea cloths or other articles composed of linen, and we can imagine nothing prettier than a fair white cloth thus embellished being used in conjunction with a dainty tea service painted by the hands of "Celestials" as skilled with the brush as were with the needle those of the workers of those lovely old fragments of textile decoration.

BLANCHE DE M. MORRELL.

HINTS FOR THE HOME.

INDIAN curtains of a black, loose meshed cotton material, which are well covered with yellow silk embroidery, sell for \$5 a pair. At one time the price was \$22. They are thin, and if used for portières would need lining, but for window draperies this would probably not be necessary.

CAMEL'S-HAIR portières of heavy material are \$20 a pair. They have a deep blue ground, and are well covered with embroidery done in colored wools. (McCreery's.)

THE Bagdad portière is still imported in large numbers, and varies in price from \$4 to \$8. Those at the latter price are in soft yellows and olives, and each stripe has clusters of flowers in woollen embroidery. (Stern's.)

FOR bedroom windows, the Anatolia curtains are very desirable. Connected at the top, and with a netted fringe all around, they are quite ready to be put up. They are made of cotton, some in pure white and others with colored stripes, and cost \$4 a pair. Anatolia bed-spreads are 8 x 9 feet, are finished with the crocheted edging like the curtains, and cost \$5. (Vantine's.)

TURKISH "turban" curtains are also very suitable for bedroom or sitting-room windows. They are of a soft cotton, and are used in Asia Minor for turbans—hence their name. They come in terra cotta, blue, olive, écrù and yellow, and each one has a scattered embroidery in yellow silk at one end. They are 4 x 12 feet, and cost \$4 a pair. These curtains wash without fading. (Vantine's.)

LIBERTY's admirable silks and cottons are now to be had in this country. Generally they come in 7 and 15 yard pieces. The Agra gauzes are sheer silks in delicate colors of pale green, rose and old blue, 15 yard pieces of which sell for \$24. These goods are 40 inches wide. (Altman's.)

AMERICAN silks for hangings are cheaper than the imported, and improve every season in quality and design. Some in rich yellows and blues and old reds, with brocaded figures, are \$1.95 cents a yard for 50-inch goods. Tinsel muslins in dots and large circular figures, which are effective for window curtains, are 75 cents a yard, single width. Silks covered in a similar manner with the tinsel are \$1.25 a yard in all colors. Some English goods for curtains, which are 45 inches wide, sell for 99 cents. These are in cross stripes of pink and pale blue on a dark blue ground. Properly lined, they might answer for door-way curtains in a part of the house where the light was not too strong. (Stern's.)

So great has become the public appreciation of Oriental work, that Vantine takes numerous orders for rugs of sizes and in coloring to suit special different rooms. This sort of thing is costly, but the results are said to be nearly always most satisfactory.

FOR the table, white decorated French china has almost entirely superseded the colored ware, popular during the past few years, and the reason for this is obvious. Nothing harmonizes so well with flowers as white, and a dinner-table without flowers of some kind is now an anomaly. Of all the different styles of decoration, that with a wide irregular band of gold is by far the handsomest, but its cost will keep it from coming into general use. A Haviland dinner service which is handsome costs \$225 for 159 pieces. For breakfast sets the dark blue Canton ware is still imported. This with gilded edges sells for \$145 for 175 pieces. (Davis Collamore's.)

A SET of Owari ware is something quite new in design. There is a white ground well covered with figures of a rich deep blue; the handles of the tureens are in the shape of a flower something like our daisy. The set includes a variety of shapes new and pleasing. Bouillon cups in the fine variety of Tokio ware are \$1.65 each. These are small in circumference, but very high, and rest in a tiny saucer to match. Tête-à-tête sets in Oto ware are only 60 cents. They consist of five pieces, a small teapot, sugar bowl, cream pitcher and two diminutive cups and saucers. The decoration is of green leaves on a light brown ground. (Vantine's.)

PORCELAIN dinner sets from the Royal Factory at Copenhagen, charmingly decorated, are seen at Ovington's. These are beautiful, but rather costly. But at the same place can be found dinner services, in stone china decorated in imitation of the celebrated Willow pattern, which may be bought for \$16. It is not generally known that Thomas Minton copied these patterns from a Nankin plate as early as the year 1780. Copeland ware is strong and durable. Sets of 176 pieces range from \$40 to \$100, those at the latter price being gilded. The Dresden "onion pattern," a bright blue on a white ground, is imitated in stone ware. This comes with and without gilding, and is inexpensive.

SPEAKING of "Dresden" suggests the caution that too much importance must not be attached to the ware now bearing the marks of the famous Royal Factory. The cross-swords are to be found on hundreds of modern pieces quite unworthy of the emblem so dear to connoisseurs. The Government factory seems to have plunged in, without the least compunction, to the base imitation of its own art productions. Persons who are satisfied with this mark of genuineness of fabric, without caring for the corresponding value in artistic decoration, will continue to buy such pieces and expose them for the admiration of unsophisticated friends; but the wise will find better value for less money in the wares of the best English and French factories.

New Publications.

HOLIDAY BOOKS.

A MOSAIC, by The Artists' Fund Society of Philadelphia. (J. B. Lippincott Co.) Refined and sumptuous in its adornment the beauty of the binding of this volume, with its white cover enriched with gold, silver and delicate tints, is not easy to overpraise. Within, like many another effort in the cause of charity, the contents are of varying degrees of merit. It is a costly volume that we have here, and to those who can afford the luxury it would be hard to recommend one better of its kind. Mr. Kirkpatrick's picture "In the Museum;" "The End of Day," by C. C. Cooper; "An Etrurian," by Henry Thouron, might be cited as among the best of its twenty-two photogravures. "A Mosaic" is indeed creditable to all concerned in its production, and with full memory of "The Tile Club" and other notable books, may be held to support the fame of our country for sumptuous emblazonment of ephemeral but interesting material that even Paris, the paradise of bibliophiles, would find it hard to beat.

THE GOLDEN FLOWER, CHRYSANTHEMUM, (L. Prang & Co.) This anthology of poems, "Collected, arranged and embellished with original designs by F. Schuyler Matthews," is indeed worthy of its title. The Golden Flower of old signified the Rose sent by the Pope to certain sovereigns, and if among royal books of this class, one deserved the signal mark of favor, it should be this. The studies in water-color, exquisitely reproduced, are from drawings by James and Sidney Callowhill, Alois Lunzer and F. Schuyler Matthews. It is hard to know which part of this book to praise most. Its outer wrapper is more beautiful than many a binding; its actual covers are sumptuous in colors and, excellent in design; its flowers have the vivid coloring of nature, with great feeling of the form and character of each species of the chrysanthemum; its border designs are really fine specimens of decoration—the care with which the color of the frame has been made to accord with the color of the lettering it encloses is specially worthy of high commendation. In short, the book has more art in it, more care in production, more taste in every detail, not only than the majority of Christmas books—to say that would be insufficient praise—for the best works that have left the American press must be recalled to compare with this, which has in its lettering and decoration that style not easy to define, but easy to recognize, that is peculiarly American. The preface is readable and full of delightful gossip about this wonderful flower, that, introduced in the Japanese varieties so recently, has taken all hearts by storm. Perhaps no other flower has so many different shapes and colors as the chrysanthemum. The plates of Kyoto and "Medusa" show two of the most superb varieties; but every page of the volume is worthy of careful consideration.

HIAWATHA. Illustrated by Frederic Remington. (Houghton, Mifflin & Co.) This sumptuously printed volume, faultless in printing and binding, is certainly the most serious effort made yet to illustrate Longfellow's Indian epic. The drawings profusely introduced in the margins are a shade too archaeological. It would be truer to speak of them as of specimens that have been placed on the same page with the text than as decorating it; yet as trustworthy memoranda of the hundreds of rare weapons, robes and like they represent they are invaluable for reference. Future illustrators of Indian subjects might well preserve the volume if only as a text-book. The full-page photogravures of original designs painted in monochrome are worthy examples of illustration, being wrought faithfully in the spirit of the poem, and yet keeping true to actual facts of Indian types and characters. While it must be noted that Mr. Remington has not devoted the same care, in drawing, especially, to all of his designs—the omission of two or three would strengthen the book as a whole—the general level of excellence is high, and most creditable to American art. Some of the illustrations are powerful in conception and design; all suggest a strong dramatic instinct, allied with uncommon force of expression. A special word of commendation is due to the publishers for the simple but most artistic cover; it is of unglazed golden brown leather with a device in stamped gold. The lettering on the back is a study in the art of omission, which should be taken to heart by over-florid designers. The volume is covetable, seasonable, in every sense enjoyable.

SOME AMERICAN PAINTERS IN WATER-COLORS (Frederick A. Stokes Co.). That this gorgeous folio will be a popular "holiday book" is a foregone conclusion. The cover, decorated in gold, copper and chromolithography, comes near to being a really sumptuous one—speak, first, of the externals—and the fac-similes of water-color drawings by W. T. Smedley, Rosina Emmet Sherwood, Walter I. Palmer, Leon Moran, J. Macdonald Barnsley, Pauline Sunter, J. L. Gerome Ferris and Maud Humphrey are for the most part admirably done. Vignette portraits in monochrome, of each of the artists represented, accompany the interesting letter-press, by Mr. Ripley Hitchcock, which consists of a careful critical survey of the field of water-color painting in this country. The frontispiece, "A Late Arrival," by Mr. Smedley, an excellent bit of genre, shows a young man passing along the piazza of a summer boarding-house under a running fire of criticisms upon his personal appearance; the characters are very well indicated, and the reproduction of the original water-color is only defective in the too heavy printing of the shadows of some of the faces. Mrs. Sherwood's "Girl with Flowers" is charming in color; the frock of daffodil and white against the cool gray tones of the background make a delightful harmony. Mr. Palmer's "Newly Fallen Snow" is clever and characteristic in treatment. Mr. Moran's young lady is pretty and graceful, and deftly and harmoniously colored. We could wish that there was more suggestion of anatomical structure beneath her dainty costume. A little less suggestion of relief and less strength of color in Mr. Ferris's plate would not be amiss. The pictures present different styles of technique, as well as varying degrees of excellence in themselves. Some of them would make very useful copies for students; for much of the feeling of the originals is preserved in cases where it was worth preserving. The price of the volume is \$12.50, which is not excessive, considering that probably not many thousands of copies have been issued. Such color printing as this is very costly, and it is only when impressions of a plate can be greatly multiplied to meet the demand for an uncommonly large edition—as in the case, for instance, of the color studies which are given with *The Art Amateur* each month—that work of this class can be produced at a lower rate. In book form, nothing so good in this class of color printing has been published before in this country.

THE DEVIL'S PICTURE BOOK, the name of obloquy bestowed by the Puritans on playing cards, is adopted as the title of a sumptuously printed history of the subject, written by Mrs. J. K. Van Rensselaer, and just issued by Dodd, Mead & Company. Card players of the Caucasian race are so conservative that all attempts to supplant the familiar stereotyped pieces of pasteboard have failed completely. Our archaic representations of King, Queen and Knave apparently will never go out of fashion; and perhaps this is as well, for there is a quaintness about their conventional design which is not without its charm. But any one